RECENT FICTION.

BY ENGLISH AND AMERICAN AUTHORS.

THE DANCER IN YELLOW. By W. E. Norris. 16mo. Pp. 350. D. Appleton & Co.

HADJIRA. By "Adalet." 12mo. Pp. 313. Edwin Arnold.

GEORGE'S MOTHER. By Stephen Crane. 8vo., pp. 177. New-York: Edward Arnold.

ROBERT ATTERBURY. By Thomas H. Brainerd. 16mo. Pp. 284. The Cassell Publishing Company.

"The Dancer in Yellow," Mr. W. E. Norris's latest novel, shares the merits and defects of its author's previous work. It is written in that graceful, fluent, supple English which we have learned to expect from the author of "Matrimony," and, like that book and others, is neither aggressively original nor profound. We do not go so far as to say that it is commonplace, but it has a strong leaning toward conventionality. Daisy Villiers is a young woman whose luminous eyes, luxuriant hair and incomparable figure have, in combination with a respectable talent for dancing, given her a prominent place among the popular variety artists of the London stage. She has had many admirers, but gives her hand, and so much of her heart as she can spare from her profession, to Frank Coplestone—a young gentleman for whom Mr. Norris has provided the usual aristocratic and semi-aristocratic family connection. Had Frank been candid with his relatives; had Daisy been a passionate lover, instead of being merely witty and a trifle selfish, there is no telling what dire social catastrophy might not have happened early in Mr. Norris's history. As it is, Frank keeps his secret, and does not betray himself until Chapter XXVIII. Meanwhile the impossibility of living at peace with Daisy is borne in upon him. The circumstance is accounted for, if we correctly understand the author, by the influence of the artistic temperament. Daisy, we are assured, is a young woman of exemplary character, cursed—because she is the possessor of the aforesaid temperament—with occasional lapses in respect of conduct. She does not attempt to justify herself, but she knows too much of life and conventional society not to realize that her manner of existence, as well as her profession, must continue, under existing conditions, to ostracize her. We confess that this trait in Daisy's character is rather vaguely presented by the author; it certainly is not generally peculiar to artists of her class who have managed to make good matches. It would seem that Daisy ought to have been more ambitious socially; that even if she did not love her husband, but only liked him a trifle better than some other men she knew, she should have used his social "pull" to raise herself. But without being positively wicked, Daisy is weak; more than the typical "new woman" she craves her liberty, and her conception of married bliss finally comes to be an arrangement in which, within certain limits not defined, both husband and wife are at liberty to lead independent lives. "Come, old boy, we'll do the best we can, and we won't attempt what can't be done. We'll bear and forbear; you shall have all the liberty you can wish for, and, on my side, I'll promise not to disgrace you. 'Mein liebchen, was willst du mehr?'" she exclaims to her husband. She keeps her vow consistently, until her opportune death leaves Frank free to marry Mrs. Tafford, the kindly widow with whom he has been carrying on an innocent flirtation from an early stage in Mr. Norris's narrative. "The Dancer in Yellow," we repeat, is an agreeably written tale, which may be recommended to while away a summer afternoon.

"Hadjira" is a Turkish love story, written by a young Turkish woman, and, as the publishers inform us in an introductory note, composed originally in English. Exoticism can go no further, although we must confess that the note of strangeness which the odd combination of circumstances to which we have referred lead us to suppose we should detect in the narrative is conspicuous only by its absence. For the fact is that Turkish romance, as seen through Adalet's eyes, strikes us as much like romance in other countries. It has its moments of exaltation, alternating with those of dejection; its periods of jealousy, its misunderstandings and reconciliations. It is, in short, the eternal theme, which has the same ring and the same color, whether enacted in the familiar European surroundings or in the mysterious seclusion of Oriental harems. We hasten to add that the story of the loves of Hafiz Bey and the beautiful but unfortunate maiden, Hadjira, as told by Adalet, is quite as commonplace as are most love stories, when they are divorced from the charm of local color. That the anonymous author of this volume has been able to produce a novel which betrays scarcely a trace of scenery is a most extraordinary circumstance, considering the opportunities for picturesque descriptions of customs and costumes and scenes offered by the conditions of Turkish life, both in town and country.

Mr. Stephen Crane is doing his best to destroy the little reputation built up for him on the strength of "The Red Badge of Courage." That story, in spite of its crudities and lapses of taste, dealt with a theme which suggested intentional roughness, and left room for hope that the writer owed some of his most glaring faults to youth and bad models. But the almost simultaneous publication of "Maggie" and "George's Mother," his first and his latest efforts, strips away the pretence of conscious art as the excuse for brutality, and reveals a writer who handles the common side of life in a uniformly coarse and commonplace way. "George's Mother" is a less offensive book than "Maggie." It is less profane, and does not leave so strong an impression of hopeless earthiness. But its virtue is purely negative, and if it shocks less often it is all the more unrelieved vacuity. It is not much more interesting to learn that the hero swears "a tangled mass of oaths" than to be compelled to hear those oaths in their baldness. The pious mother and the wayward son are not new types in slum stories, and Mr. Crane is not at all original in the delineation of them.

Of local color Mr. Crane has nothing; his tenements are any tenements and his streets any streets. A few shadowy figures belong to a gang of roughs who serve no purpose except to introduce hints of beer cans and brawls in vacant lots; and other indistinct loafers of a slightly higher class people the saloons. Mr. Crane's highest flight of imagination and psychologic insight is found in a description of George meeting with his friends, drinking himself into a stupor, falling down with "a yellow crash" and waking the next day to perceive "all the futility of a red existence." The mother is a peevish and pious countrywoman, whose dialect belongs neither to the country nor the town. When she worked about the house "she sprang from her rest and began to buffet with her shrivelled arms. In a moment the battle was again in full swing. Terrific blows were given and received," but whether the return blows were given by the dripping-pan or cobwebs or the sound spirit in her voice, that "had a broken wing," is not revealed. Other grotesque figures of speech destroy all impression of serious characterization. George and his friend went into the saloon "that sat blinking jovially at the crowds. It engulfed them with a gleeful motion of its two widely smiling lips." After that even oaths lose their reality and become fantastic fabrications.

"George's Mother" fails both as a picture of slum life and as a character study, and does not even suggest a story. The actuality to which it pretends is entirely fictitious and unembodied. The book bristles with coarseness and dulness, but there is no vitality anywhere which makes them anything but coarseness and dulness. They are mere qualities put in print, not necessary features of a defined human character. Mr. Crane conveys the information that there are vulgar and selfish sons who will not go to prayer-meeting with their mothers, but prefer drinking and swearing, and think they are misunderstood. It did not need more than a hundred and fifty pages of saloon talk to carry conviction of that fact, and when it is all finished that is the sum total of the accomplishment.

It was Mr. Gardner's wish that his daughter Sara, who is the heroine of Mr. Thomas H. Brainerd's novel "Robert Atterbury," should not yield to the tender passion. "I wish to see you independent of every one," he writes to her from Japan. "More and more I see the tendency among educated women is to remain unmarried. This is well. I know better than you can how improbable it is that a broad-minded, intelligent woman, who knows the laws of God as revealed to us in the laws of Nature, will meet any man who will answer to the demands which she must and will make, etc." Mr. Gardner had not, however, reckoned with the peculiar attractiveness of Robert Atterbury. This irresistible young gentleman, whose subsequent career forms one of the most preposterous chapters in recent fiction, arrives in California unexpectedly from the East, and almost immediately sings his way to the accompaniment of rippling, moonlit waves and a guitar into Sara's adamantine heart. According to Mr. Brainerd Sara "had been chiefly interested in the natural science studies of her college course, and as far as the course was elective, had given most of her time to them." She evidently gave more time to them than Mr. Brainerd gave to the study of the mysteries of the feminine toilet; for we discover Sara, even so early as page 2, retiring with her "tawny brown hair" "uncolled" over her pillow. It is while she is reclining thus that the reader is first introduced to Robert's musical gifts. He is walking toward the house strumming a guitar, and singing. This is too much for Sara, and she quickly dons an ulster and rushes to his side. The concert is continued on the beach, but the lovers' lips do not meet before the "long light" (whatever that may be) sweeps across the water "with passionate rapture." Having conceded thus much to romance, Mr. Brainerd forthwith proceeds to expound and illustrate his theory of "ideal" love and marriage. To this end Robert is stricken with consumption, and is also represented as deeply impressed with the doctrine of heredity. Therefore, at the first trace of the fatal disease, he resolves that he cannot consistently marry, because, as he argues, "marriage with him would rob her (Sara's) children of their birthright—the right to be well and strong." Having arrived at this conclusion, it seems to us that Robert ought to have buried himself in some remote quarter of the globe and given Sara a chance to fulfil her mission according to the immutable law of nature, of which he talks so much. But a tendency to quote from "The Song of Songs" is not the only eccentric trait in his character, so instead of going away, Robert Atterbury hires a house for himself within a stone's throw from Sara's and makes a fixed habit of coming over every morning to breakfast with her.

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A number of furnished cottages, with hotel service and board, to let for the season.
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See Time Table, Excursion Column.

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Open June 27th. Located on ocean boulevard, commanding full view of the sea. Select family and transient hotel. Baths and modern conveniences. Private bathing grounds. Moderate rates; illus. booklet. J. C. VAN CLEAF, Prop.

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THREE HOURS DISTANT FROM NEW-YORK.
Forest and park encircled by Gardiner's and Peconic Bays and eight thousand acres of high, rolling farm lands. No swamps or marshlands; no annoyances from fog, fever or mosquitoes. Its health record stands unparalleled, no case of death resulting from accident or disease incurred here among its fifty thousand summer visitors during the past 23 years; a choice family resort. The children's paradise. Swimming, sailing, fishing, bicycling, riding, driving, golf, tennis and other games. First-class hotels and cottages. For accommodations at Prospect House address D. P. HATHAWAY, Room 1,321 Havemeyer Building, New-York City. For Bay View Hotel, W. M. HAIGHT, Shelter Island Heights, and for cottages, R. G. DUVALL, Shelter Island Heights, Suffolk Co., N. Y.

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NORMANDIE (NEAR SEA BRIGHT), NEW JERSEY
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The leading hotel on ocean near New-York. Transient rates, $3.50. Weekly, $18 and upwards. Hot and cold sea water baths in hotel. Under management of FERDINAND P. EARLE.

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COLEMAN HOUSE.
Directly on the beach. Opens June 25th. New passenger elevator. For rates, diagrams and information address A. P. MARGETTS, Chief Clerk, Asbury Park, N. J., or F. H. SCHOFIELD, No. 1 Madison-ave., N. Y. City.

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SEA CLIFF, LONG ISLAND.
Capacity 200; convenient to beach; handsome shaded lawn, broad piazzas. Send for circular.

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AND COTTAGES, BERNARDSVILLE, N. J.,
35 Miles from New-York, on the D., L. and W. R. R. in the Highlands of New-Jersey, via Barclay or Christopher-st. ferry. Altitude 800 feet. Chef from the Laurel House, Lakewood. GEO. W. TUTTLE, Manager.

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DELAWARE WATER GAP, PA.
Situated in the Blue Ridge, in Northern Pennsylvania. 2¾ hours from New York by D., L. and W. R. R. Healthful and beautiful. OPENS JUNE 10. L. W. BRODHEAD.

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West Side
LAKE GEORGE, N. Y.
All modern improvements, electric lights, gas, elevator; fine orchestra, billiards, bowling, lawn tennis; first-class livery; steam yachts, rowboats; good fishing and sailing; special inducements to families. JAMES STUART LEE, HAMILTON P. BURNEY, Props.

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Rates $17.50 to $25 per week. D. J. SPRAGUE.

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SUPERB COUNTRY AND SEASHORE RESORT.
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A high-class hotel for families. Opened June 1st, under an ENTIRELY NEW MANAGEMENT. Thoroughly renovated and repaired. Applications will be entertained on the premises. S. S. CROWELL, Proprietor.

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Open June 20. 3½ hours from New-York.
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CRAWFORD HOUSE Opens June 29.
SUMMIT HOUSE Opens June 29.
FABYAN HOUSE Opens June 1.
TWIN MT. HOUSE Opens June 20.
BARRON, MERRILL & BARRON.
O. G. Barron. C. H. Merrill. W. A. Barron.
INQUIRE OF H. W. MERRILL, 33 UNION SQ., N. Y.

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Special Terms per week and season.
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TWO HOURS FROM NEW-YORK BY HARLEM R. R.
A first-class family hotel. Opens June 20th.
1,200 FEET ELEVATION.
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SEA GIRT, N. J. "THE IDEAL OCEAN RESORT."
Select family hotel opens in June; new management; within 60 feet of surf; beautiful surroundings; grand ocean view; modern improvements; full orchestra; accommodates about 300. Special rates for season. Now Open. J. I. MURRAY.

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SPRING LAKE, N. J. OCEAN HOUSE. Open all the year. Address Mrs. R. T. DIVINE.

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"Summer Homes," a book describing hotels and boarding houses on Long Island, free upon application at 113, 192, 950 and 1,313 Broadway, New-York; at 333 Fulton st., Brooklyn Eagle Summer Bureau, and Flatbush av. station, L. I. R. R., Brooklyn; or send two (2) cents in stamps to H. M. SMITH, Traffic Manager L. I. R. R., Long Island City, New York.

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Great Excursion Routes
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Leave Foot of 34th St., E. R.,
Daily, except Sunday, 5:50, 6:40, 7:40, 9:20, 11:00 A. M., 12:10, and half hourly from 1:10 to 10:40 P. M. Additional train Race Days C. I. J. C., 12:40 P. M. Exc. Tickets 40 cents.
WHITEHALL ST., via Bay Ridge, daily, except Sunday, hourly from 7:10 A. M. to 12:10 P. M., and half hourly from 1:10 to 9:10 P. M. Saturdays only 12:40. Additional Trains Race Days C. I. J. C., 11:40 A. M., 12:40 P. M. Exc. Tickets 45 cents.

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Through trains from B'klyn Terminus, B'klyn Bridge, via B'klyn Elevated and P. P. & C. I. R. R.
Lv. B'klyn Bridge daily 8:13, 8:48, 9:43, 10:18, and half hourly from 10:53 to 12:53, and every twenty minutes from 1:07 to 10:47 P. M.
Exc. Tickets 20 cents, including Elevated Fare, on sale at all B. E. R. R. stations.

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Leave foot of WHITEHALL ST., New York, daily, except Sunday, at 7:10, 8:10, 9:10, 10:10 A. M., and half hourly from 11:10 A. M. to 9:40 and 10:20 P. M. Exc. Tickets 25 cents.

Rockaway Beach.
VIA N. Y. AND ROCKAWAY BEACH R. R.
Trains leave Long Island City daily, except Sunday, 6:45, 8:10, 9:20, 11:05 A. M., 12:30, 1:35, 2:35, 3:40, 4:35, 5:35, 6:40, 7:30, 8:20, 9:20 P. M.; Saturdays 2:05, 3:05, 9:50 P. M.

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The Rapids of the St. Lawrence, Montreal, Quebec, Ausable Chasm, Lakes Champlain and George, Saratoga, etc.
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The best excursions for this Holiday are
COOK'S
Special Three-Day Trips to
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High Class Hotels. Limited Numbers. Apply at once for sleeper.
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A delightful sail on fast-going steamers. Two grand concerts daily. Magnificent foliage, rare plants and horticultural wonders. An unequalled menagerie, magnificent aviary, mammoth aquarium, grand museum, all FREE. Genuine Glen Island Clam Bake. Dinners a la carte. "Klein Deutschland." "The Dairy." Boating, bathing, fishing, bowling, and billiards.
TIME TABLE—STEAMERS LEAVE.
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EXCURSION 40 CENTS.
Includes Admission to all Attractions.

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Excursion on all trains, FRIDAY, JULY 3, 1896,
VIA WEST SHORE RAILROAD.
ONLY $8 FOR ROUND TRIP.
Trains leave New-York, ft. of Franklin St., 9:00 A. M., 5:45, 7:30 and 8:00 P. M.; ft. of West 42d St., 9:15 A. M., 6:00, 7:45 and 8:15 P. M.

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CHICAGO AND RETURN
ONLY $18 VIA THE
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Tickets sold July 3 to 6, inclusive. Good returning leaving Chicago on or before July 12.
SOLID VESTIBULED TRAINS
With Pullman Sleeping & Dining Cars.
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SPEND THE FOURTH AT
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Take the Scenic Route,
LEHIGH VALLEY
SOLID VESTIBULE TRAINS.
$8.00 EXCURSION TICKETS $8.00
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NO LOSS OF TIME FROM BUSINESS.
Trains leave Cortlandt or Desbrosses St. at 8:20 A. M., 6:10 and 9 P. M., and Penna. Annex at 8 A. M., 5:53 and 8:45 P. M.
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For full particulars and accommodations for parties apply at 235 Broadway.

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GRAND DAILY EXCURSION, (EXCEPT SUNDAY),
Including 4th of July,
BY PALACE IRON DAY LINE STEAMERS
"NEW-YORK" and "ALBANY."
From Brooklyn, Fulton St., (by Annex)..........8 A. M.
" New-York, Desbrosses St. Pier..........8:40 "
" New-York, West 22d St. Pier..........9 "
Returning, due in New-York 5:30 P. M.
MORNING and AFTERNOON CONCERTS.

GRAND EXCURSION, 4TH JULY, TO NEW HAVEN.
Daylight Sail on Long Island Sound Eastward
and
Moonlight Sail Homeward.
Steamer Richard Peck will leave Pier 25, East River, 9:30 a. m., arriving at New-Haven, 1:45 p. m.
Returning, leave New Haven 12:30 midnight, arriving back in New York 5 a. m. Sunday, affording a visit of 10 hours in the beautiful CITY OF ELMS.
EXCURSION ONE DOLLAR.

FOURTH OF JULY
EXCURSION.
LEHIGH VALLEY RAILROAD.
Mauch Chunk, Glen Onoko and Switch-Back.
SPECIAL TRAIN, with improved Lunch Car attached, will leave foot of Cortlandt or Desbrosses St., New-York City, at 8:20 A. M., Pennsylvania Annex, foot of Fulton St., Brooklyn, at 8:00 A. M.
EXCURSION $2.25 TICKETS.
Tickets for Switch-Back can only be purchased on Special Train for 50 cents extra.
Tickets for sale at 235, 273, 944 and 1,323 Broadway, 31 East 14th St., 156 East 125th St., 127 Bowery, and foot of Cortlandt or Desbrosses St., New-York City; 4 Court St., 860 Fulton St., 98 Broadway, and Pennsylvania Annex, foot of Fulton St., Brooklyn.
For full particulars and accommodations for parties apply at 235 Broadway.

ADVERTISEMENTS and subscriptions for The Tribune received at the Uptown Office, No. 1,242 Broadway, 2d door north of 31st-st., until 9 o'clock p. m.; advertisements received at the following branch offices at regular office rates until 8 o'clock p. m., viz.: 254 8th ave., s. e. cor. 23d-st.; 152 6th-ave., cor. 12th-st.; 142 Columbus-ave., near West 66th-st.; 106 West 42d-st., near 6th-ave.; 92 East 14th-st.; 257 West 42d-st., between 7th and 8th aves.; 159 East 47th-st.; 1,338 3d-ave., between 76th and 77th sts.; 1,026 3d-ave., near 61st-st.; 1,708 1st-ave.